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SOTHEBY, WILKINSON & HODGE
34 & 35, NEW BOND STREET, W. (1)

The H. W. Bruton Collections.

CATALOGUE

OF

THE WELL-KNOWN COLLECTION OF

CHOICE OLD ENGRAVINGS

FORMED BY THE LATE

HENRY WILLIAM BRUTON, Esq.

of Bewick House, Gloucester

(SOLD BY ORDER OF HIS EXECUTORS).

Days of Sale.

FIRST DAY	Tuesday, 7th June	Lots 1 to 114
SECOND DAY	Wednesday, 8th June	Lots 115 to 234

1921.

LARGE PAPER COPY—PRICE ONE GUINEA.

No. 88 of 125 large paper copies, of which only
60 are for sale, with prices and buyers' names.



H. W. BRUTON.

The H. W. Bruton Collections.

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THE WELL-KNOWN COLLECTION OF

CHOICE OLD ENGRAVINGS,

FORMED BY THE LATE

HENRY WILLIAM BRUTON, Esq.

of Bewick House, Gloucester

(SOLD BY ORDER OF HIS EXECUTORS),

CONSISTING OF

MEZZOTINTS AFTER OLD MASTERS AND ARTISTS OF THE
XVIII CENTURY, BY CELEBRATED ENGRAVERS,

INCLUDING

THE FAMOUS COLLECTIONS OF MEZZOTINTS,
AFTER REMBRANDT VAN RYN AND JOSEPH WRIGHT ("Wright of Derby");

ALSO

A FEW FINE OLD COLOUR PRINTS,
AQUATINTS IN COLOURS, STIPPLE ENGRAVINGS,
LINE ENGRAVINGS, ETC.;

AND THE

ORIGINAL OIL PAINTING, BY SIR THOMAS LAWRENCE, P.R.A.
OF SAMUEL LYSONS, F.R.S., THE GLOUCESTERSHIRE ANTIQUARY.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On TUESDAY, the 7th of JUNE, 1921, and following Day,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

Catalogues may be had.

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CONDITIONS OF SALE.

- I. The highest bidder to be the buyer ; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s. ; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money ; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale ; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale may have their Commissions faithfully executed by their humble Servants,

SOTHEY, WILKINSON & HODGE,
34 & 35, New Bond Street, London, W. (1)

Telegraphic Address:
"Abinitio, Phone, London."

Telephone: (2 lines)
Mayfair 1784, 1785.

In sending Commissions this Catalogue may be referred to as "LUCULLUS."

COMMISSIONS SENT BY TELEPHONE ARE ACCEPTED ONLY AT THE SENDER'S RISK, AND MUST BE CONFIRMED BY LETTER OR TELEGRAM.

PREFACE.

I HAVE been asked by the eldest son of my old friend, Henry Bruton, to write a few words by way of introduction to the catalogue of his books and prints which are about to be offered for sale, and I esteem it an honour to be afforded the opportunity of paying even a brief tribute to the memory of such a man.

His name is widely known to the public, partly through the eminence he had attained in his own profession, and partly, perhaps even more, through his reputation as a collector of the works of George Cruikshank and early editions of Dickens. .

As an Auctioneer and Estate Agent, I doubt if any name in the whole country was held in higher esteem by his colleagues, or commanded the confidence of the public in a greater degree than that of Henry William Bruton. The thoroughness with which he had mastered all the technique of his profession was remarkable, but his eminence arose from another cause. He was one of the most upright men I ever met, and he had the power (quite unknown to himself, I suspect) of making his integrity and sincerity apparent in every word he uttered. Hence buyers and sellers, landlords and tenants, trusted him with a trust which rarely falls to the lot of a business man, but which Henry Bruton unquestionably deserved. The position he had attained was such that the advisers of the Crown selected him as their agent to negotiate the purchase of the Tintern Abbey and Raglan Castle estates, and he was instrumental in effecting the sale of Chepstow Castle on behalf of the Duke of Beaufort. These sales, owing to the historic interest attaching to their subjects, naturally enough gave him much pleasure, but I think, from what he said to me, that the incident in his business career which pleased him more than any other was that, when selling the contents of Batsford House in May, 1919, he obtained £15,540 for a portrait of a Mrs. Freeman, by Sir Joshua Reynolds—the highest price which has ever been given at a sale by auction for a picture by that artist.

His success in his profession was no doubt primarily due to the cause which I have indicated, but the never-failing urbanity and patience with which he did his work in some measure contributed to it. And the thoroughness which characterised his professional work was no less conspicuous in his pastimes. His knowledge of books and prints in the branches in which he specialised was amazing. I doubt if even his old friend, Edwin Truman, was as safe a guide in the purchase of a Cruikshank as he was. His consummate judgment

in the purchase of Cruikshank's works is sufficiently evidenced by his collection which was dispersed at Wellington Street in June, 1897. And his knowledge of the early editions of Dickens' works was no less wide, as may be seen by those which are about to be offered for sale. He never would have in his collections (if he could possibly avoid it) a copy of any rare work which was not perfect, and he was not quite content unless he was the owner of the very best specimen in existence. After parting with his Cruikshanks, he took to collecting mezzotints, mainly after Rembrandt, and before many years had elapsed he had in his home a collection which, in the opinion of the then keeper of the prints in the British Museum, was unsurpassed in quality by that of any individual in the kingdom.

Mr. Bruton delighted in sharing his pleasures with others, and not a few ladies and gentlemen look back with unmixed pleasure to visits to Bewick House, where, after enjoying his hospitality (he was a delightful host, and his judgment of old port was as accurate as that of mezzotints), he showed them the choicest procurable specimens of the work of Valentine Green, S. W. Reynolds, McArdell, Houston, Earlom, and others of no less fame. To everyone who had the slightest knowledge of (or even feeling for) Art these exhibitions gave real pleasure, and it was a pleasure which, one and all would admit, was enhanced by the charm of the showman.

He never hesitated to give a long price for a super-excellent specimen of what he was in want of, and when his great knowledge of the different states in which prints of which he was in search were to be met with, coupled with an inevitable acquaintance with current prices, is remembered, it is almost needless to say that he often picked up a bargain. Of these he would talk with pleasure to his most intimate friends, but it must not for a moment be supposed that his chief interest in his purchases was commercial. He loved them and delighted in them on account of their beauty or artistic merit, and when he was worried or depressed he would take out one of his many large portfolios, and turn to some of his most prized treasures for solace.

Of Henry Bruton's private life it would be out of place to speak at any length here, but the position he had made for himself socially was no less remarkable than the one at which I have already glanced. It does not often happen that a community feels that it has been raised to a higher plane by the presence of one man in its midst. I have only, in the course of a life which extends over three-score years and ten, known two other men of whom I could say that this was the case with as much certainty as I can now say it of Henry Bruton.

FRANCIS A. HYETT.

The H. W. Bruton Collections.

THE CHOICE OLD ENGRAVINGS.

FIRST DAY'S SALE.

Tuesday, June 7th, 1921.

MEZZOTINTS AFTER OLD MASTERS & ARTISTS
OF THE XVIII CENTURY, BY CELEBRATED
ENGRAVERS.

UNFRAMED.

ABRAHAM BLOOTELING.

1634-1698.

LOT

1 MARY, PRINCESS OF ORANGE; and CONSTANTINUS HUGENIUS 2

Davis .

JOHN DIXON.

1740-1780.

£1-18-

2 DAVID GARRICK, after T. Hudson

*Fine impression of the first published state, having the title
in lightly etched letters*

1

Daniell .

4-15-

RICHARD EARLOM.

1743-1822.

3 SIR P. P. RUBENS' SON WITH HIS NURSE

*Brilliant proof, with the publication line in etched letters
and before the title*

1

Doni

4 BATHSHEBA BRINGING ABISHAG TO DAVID, after A. Van der Werff

*Fine proof, with the painter and engraver's names and
publication line in lightly etched letters*

Attached to this impression is Earlom's Receipt to Boydell
for part payment for engraving the plate

1

Bruin

* * * From the Walker collection.

5 THE FIG, after Sir P. P. Rubens

Brilliant open-letter proof

* * * From the Giuseppe Archinto and Walker collections.

1 Leggatt

6 A CONCERT OF BIRDS, after Mario di Fiori

*Brilliant proof, with the painter and engraver's names and
the publication line in lightly etched letters, before the
motto in the coat-of-arms and before the inscription space
was burnished quite clean*

1

Bruton

* * * From the Grose collection.

7 THE MISERS, after Quentin Matsys

*Proof, with the painter and engraver's names and publica-
tion line in lightly etched letters*

1

Cecil

* * * From the Grose collection.

8 THE LIFE SCHOOL OF THE ROYAL ACADEMY, after J. Zoffany

*Very fine proof, with the painter and engraver's names and
publication line in lightly etched letters*

With the key plate

2

Daniell

* * * From the Kirk and Morrison collections.

9 THE LARDER, after Martin de Vos

1 Eason

- 10 MARRIAGE-A-LA-MODE (Plate 2), after W. Hogarth

Margetson. *An exceptionally choice and rare proof, the only lettering being the particulars of the painter and engraver, which are lightly etched in the right-hand corner* 1 5-.-.

* * * From the Walker collection.

- 11 MARRIAGE-A-LA-MODE, after W. Hogarth

McLaskie. The complete set of six

The etchings before the plates were mezzotinted 6 1-5-.-.

* * * From the Walker collection.

- 12 MARRIAGE-A-LA-MODE, after W. Hogarth

Rimell. The complete set of six

Fine impressions in the print state, with full margins 6 15-.-.

CHARLES HOWARD HODGES.

1764-1837.

- 13 RUTGER JOHN SCHIMMELPENNINGCK, after C. H. Hodges 1

Beal RICHARD HOUSTON.

1721-1775.

- 14 THE RT. HON. HENRY PELHAM WITH HIS SECRETARY JOHN ROBERTS, after J. Shackleton

Leggatt. *Very fine proof before all letters, before the writing on the letter and before the inscription space was burnished* 1 19-.-.

- 15 MRS. CATHERINE WOODHULL, after J. Zoffany

Margetson. *Proof, with the painter and engraver's names and publication line in etched letters* 1 1-15-.-.

- 16 MARY, DUCHESS OF ANCASTER, after Sir J. Reynolds

Bason. *Proof before all letters* 1 2-.-.

* * * From the Heseltine collection.

- 17 THE HONBLE. MRS. BARRINGTON, after Sir J. Reynolds 1

Margetson. 1-8-.-.

- 18 RICHARD GRENVILLE, EARL TEMPLE, after W. Hoare ; and JOHN
-15- . THOMAS, LORD BISHOP OF WINCHESTER, after B. Wilson 2 *Mc. Gaskie*
- 19 MAJOR-GENERAL WILLIAM KINGSLEY, after Sir J. Reynolds ;
2-5- . SAMUEL AND NATHANIEL BUCK, after J. Highmore ; JAMES
THORNTON, after J. Zoffany ; and EDWARD BERRY IN THE
CHARACTER OF "DOMINIC," after T. Worlidge 4
- 20 FEELING, after F. Hayman ; and TASTING, after F. Hayman 2 *Parker*
- 1-10- . * * Both from the Walker collection.

- 21 NEWSMONGERS, after E. Penny *Brall.*
- 5-5- . *Very fine proof, with the painter and engraver's names and
publication line lightly etched, and before the title space
was burnished* 1

ROBERT LAURIE.

1740-1804.

- 22 THE RAT-CATCHER, after Adriaen Van Ostaede *Leal*
- 8-.- . *Very brilliant proof, with the painter and engraver's names
and the publication line, lightly etched and before the title
space was burnished* 1

JOHANNES FREDRIK LEONART.

1633-1680.

- 23 NICOLAUS WEINSTEIN 1 *Mc. Gaskie*
- 8- . * * From the Walker collection.

JAMES MACARDELL.

1729-1765. *Daniell*

- 24 TIME CLIPPING THE WINGS OF LOVE, after Sir A. Vandyck
2-5- . *Proof before all letters* 1
- 25 JOHN PINE, after W. Hogarth *Syne.*
- 5-.- . British Museum duplicate

- 26 DAVID GARRICK IN "HAMLET," after B. Wilson

Early state, being before the alteration in the publication line

1

4-5-

Breuer.

JOHN MURPHY.

Born 1748.

- 27 MARIE ANTOINETTE, after De Brehan

Proof before the writing on the letter, and before the title, two lines of verse and date in the publication line

1

4-5-

- 28 A PORCUPINE AND DOGS, after Franz Snyders

1

* * * From the Lawson collection.

1-5-

WILLIAM PETHER.

1731-1795.

- 29 PORTRAIT OF THE ENGRAVER, after the picture by himself

Proof before all letters

1

Needle.

ROBERT POLLARD.

1755-1838.

- 30 BOYS PLAYING AT MARBLES, after R. M. Paye

Aquatint, by F. Jukes

Printed in brown

1

1-10-

Scal.

8-5-

JOHN SMITH.

1652-1742.

- 31 THE PORTRAIT OF THE ENGRAVER, after Sir G. Kneller

1

* * * From the Braikenridge collection.

-18-

Meatyard.

JOHN RAPHAEL SMITH.

1752-1812.

- 32 MISS HARRIET POWELL, after the Rev. W. Peters

1

M. Banksie.

1-1-

CHARLES TURNER.

1774-1857.

- 33 THE DILETTANTI SOCIETY, PLATE 1 (being Portraits of Lord Mulgrave, Lord Dundas, Sir Joseph Banks and others), after Sir J. Reynolds

Brilliant proof before all letters; and

WILLIAM SAY.

1768-1834.

- THE DILETTANTI SOCIETY, PLATE 2 (being Portraits of Sir Watkin W. Wynn, Mr. Payne Gallwey, Sir W. Hamilton and others), after Sir J. Reynolds

Engraver's proof, not quite finished

2

* * Both from the Heseltine collection.

WALLERANT VAILLANT.

1623-1677.

- 34 PORTRAIT OF PRINCE RUPERT

Fine proof, with only the engraver's name

And a lettered impression

2

* * Both from the Braikenridge collection.

- 35 THE CONCERT, after Gerars (Geraerd P. Van Zijl)

1

- 36 PORTRAIT OF SIR A. VANDYCK, after the picture by himself;
and PORTRAIT OF A LADY WITH HER HAND ON A VASE

2

* * Both from the Pembroke collection.

JAN VANDER BRUGGEN.

1649-1714.

- 37 THE DUCHESS OF RICHMOND, after Sir A. Vandyck

1

* * From the Pembroke collection.

- 38 THE MISERS

1

* * From the Walker collection.

Eason

Bromhead

Meatyard

McBaskie

Meatyard

do.

JAN VAN SOMER.

Circa 1675.

- 39 EUSTACE LE SŒUR, after Sir A. Vandyck, *from the Pembroke collection*; and THE CARD PLAYERS, after Jan Both 2

Reader.

JAMES WARD.

1769-1859.

- 13 -

- 40 STUDIES FROM NATURE, after J. Ward

Open-letter proof

McBaskie

JAMES WATSON.

1740-1790.

- 15 -

- 41 MISS CUNLIFFE, after F. Cotes

State before the plate was retouched

Margetson.

WILLIAM WARD.

1766-1826.

4 - 10 -

- 42 A GIRL SKETCHING A PORTRAIT ON THE GROUND, after R. M. Paye; and

Daniell.

CHARLES HOWARD HODGES.

1764-1837.

16 - - -

- CHILDREN SPOUTING COMEDY, after R. M. Paye

Both very fine open-letter proofs

2

- 43 CHILDREN THROWING SNOWBALLS, after R. M. Paye

1

- do -

GEORGE WHITE.

1671-1731.

10 - -

- 44 JACK SHEPPARD, after Sir James Thornhill

The rare early state before the verse

1

* * From the Gilbey collection.

2 - 15 -

Bruton.
H. J.

JOHN YOUNG.

1755-1825.

- 45 CHARLES DIBDIN, after T. Philips

1

Brewer.

2 - 5 -

THE CELEBRATED COLLECTION OF MEZZOTINTS
AFTER REMBRANDT VAN RYN, 1607-1669.

(UNFRAMED, unless otherwise stated.)

JOSIAH BOYDELL.

1752-1817.

46 REGNIER HANSLOE AND HIS WIFE

Superb proof before all letters and the coat-of-arms, and before the title space was burnished clean. Framed 1

115- -

[See ILLUSTRATION.]

1905-£14.

Original in Berlin Museum. Colnaghi.

47 ANOTHER IMPRESSION OF THE ABOVE

Very fine proof, being before the motto in the coat-of-arms, and having the names of the painter and engraver and the publication line in lightly etched letters

16-10-.

1 Anstruther

RICHARD COOPER.

Died 1764.

48 WOMAN IN BED, DRAWING ASIDE A CURTAIN

Proof, with the painter and engraver's names in lightly etched letters 1

1- -

Reader.

JOHN DIXON.

1740-1780.

49 REMBRANDT'S FRAME MAKER

Superb proof in the very rare early state, with the only lettering, "Rembrandt pinx," and "J. Dixon fecit," which are lightly etched. Framed 1

420- -.

* * From the Holland and Theobald collections.

Legg att.

[See ILLUSTRATION.]

(£250) 1908.

(300 gms.) 1910.

The original picture, a portrait of Herman Doomer, painted in 1640, is in the collection of the late Mr H. O. Havemeyer, New York. Till 1700 or later it belonged to the family of the sitter.



Lot 46.



Lot 49.

RICHARD FARLOM.

1743-1822.

50 PORTRAIT OF THE ARTIST

Colnaghi. *Superb impression in the very rare proof state before all letters, before the coat-of-arms and before the title space was burnished clean. Framed* 1 98 - -

51 PORTRAIT OF AN OLD LADY, SEATED, WITH HANDS CROSSED (INCORRECTLY LETTERED IN THE PRINT STATE, "REMBRANDT'S WIFE")

Ellis & L. *Superb proof in the very rare state before all letters, before the coat-of-arms and before the title space was burnished clean. Framed* 1 40 - -

52 THE PRESENTATION IN THE TEMPLE

Margelion. *Proof, with the names of the painter, engraver and publication line in lightly etched letters, and before the title space was burnished clean* 1 2 - 5 -

JACOB GOLE.

1669-1737.

53 PORTRAIT OF REMBRANDT WRITING IN A BOOK

Bruton. *Very rare proof before all letters and before the inscription space was burnished clean. Framed* 1 14 - -

VALENTINE GREEN.

1739-1813.

54 PORTRAIT OF THE ARTIST WHEN A YOUNG MAN (INCORRECTLY LETTERED IN THE PRINT STATE "PRINCE RUPERT")

Harvey. *Very fine proof before the title, with the names of the painter, engraver, publication line and particulars of the original picture in lightly etched letters. Framed* 1 190 - -

55 ANOTHER IMPRESSION OF THE ABOVE

Bruton *In the same rare state* 1

H. J. * * * From the Heseltine collection. 1920

91. £125.

100 - -

JOHN GREENWOOD.

1727-1792.

56 PORTRAIT OF REMBRANDT'S FATHER

*Proof before all letters, and before the title space was
burnished clean*

1

2-.-.

JOHN GOTTFRIED HAID.

1730-1776.

Meatyard.

57 ACHILLES

*Fine proof, with the names of the painter, engraver and
publisher in lightly etched letters. Framed*

1

2H-.-.

* * * From the Esdaile collection.

Colnaghe

58 ANOTHER IMPRESSION OF THE ABOVE

In the same rare state

1

Herguson

59 REMBRANDT'S MOTHER (AN OLD WOMAN TRIMMING HER NAILS)

*Very fine early proof, with the names of the painter, en-
graver and publisher lightly etched. Framed*

1

19-.-.

Colnaghe

60 PORTRAIT OF DE WITT SOMETIMES DESCRIBED AS "THE MAN WITH A PISTOL")

*Brilliant proof, with the names of the painter, engraver and
publisher lightly etched*

1

1/-10-.-.

Herguson

61 ANOTHER IMPRESSION OF THE ABOVE

Fine early impression of the print state

1

Brall

3-.-.

CHARLES HOWARD HODGES.

1764-1837.

62 PORTRAIT OF AN OLD LADY, half-length, in a white cap and ruff

*A very fine proof impression of this extremely rare
print, having the inscription in lightly engraved letters.
Framed*

1

65-.-.

Ellis's

* * * From the Esdaile collection.



Lot 65.

63 THE SHIPBUILDER AND HIS WIFE

Daniell Brilliant impression in the very rare proof state with the title, names of the painter, engraver and the publication line in etched letters. Framed 1 35 - -

64 ANOTHER IMPRESSION OF THE ABOVE

Nelso. Fine early impression of the print state 1 8 - -

RICHARD HOUSTON.

1722-1775.

65 AN OLD WOMAN PLUCKING A FOWL

Solnaghi Superb impression before all letters, and showing traces of the grounding on the title space. Framed 1 50 - -

[See ILLUSTRATION.]

66 ANOTHER IMPRESSION OF THE ABOVE

Archer Also an exceptionally choice impression in the same rare state 1 34 - -

67 THE BURGOMASTER

N. Britton Superb impression before all letters and before the title space was burnished clean. Framed 1 58 - -
H. F.

68 ANOTHER IMPRESSION OF THE ABOVE

Archer An exceptionally fine impression in the same rare state 1
*** From the Heseltine collection. 36 - -

69 THE MAN MENDING A PEN

Daniell A very fine and brilliant proof before all letters. Framed 1 13 - -

70 ANOTHER IMPRESSION OF THE ABOVE

Meatyand Also a very fine and brilliant proof before all letters 1 10 - -

71 THE MAN WITH A KNIFE

*Superb proof in the extremely rare state before all letters,
and before the title space was burnished clean*

1

[See ILLUSTRATION.]

Colnaghi

72 ANOTHER IMPRESSION OF THE ABOVE

*Superb proof, with the only lettering "Richd. Houston,
Fecit, 1757," and before the title space was burnished
quite clean*

1

Daniell

73 ANOTHER IMPRESSION OF THE ABOVE

*Fine early impression of the print state before Houston's
address was erased*

1

*** From the Esdaile collection.

Reynolds

74 THE BURGOMASTER SIX

Very brilliant proof before all letters

1

Eason

75 THE SYNDICS OF THE CLOTH HALL

*Superb proof, with the painter and engraver's names, and
the publication line etched. Framed*

1

*** From the Theobald collection.

Bruton

76 HAMAN'S CONDEMNATION

*Very fine proof, with the title and other lettering lightly
etched*

1

H. J.

Daniell

WILLIAM HUMPHREY.

About 1740-1795.

77 MAN WITH BOOKS

*Proof, with the painter and engraver's names and date
lightly etched and before the title space was burnished
clean. Framed*

1

Colnaghi



Lot 71.

MICHAEL JACKSON.

78 PORTRAIT OF AN OLD MAN

Early impression of the print state

1

Jones.

PIETER LOUWE.

1720-1800.

- 15 -

79 WILLIAM TELL

*Proof before all letters and before the title space was
burnished clean*

1

Bolnaghi.

* * * From the Esdaile collection.

8 - - -

80 PORTRAIT OF A MAN IN A TURBAN

Early impression of the print state

1

Brall.

1 5 - -

JAMES MACARDELL.

1729-1765.

81 THE MATHEMATICIAN

Superb proof before all letters. Framed

1

Talbot.

16 - - -

82 REMBRANDT'S MOTHER READING

*Brilliant proof before all letters and before the title space
was burnished clean. Framed*

1

Bruton.

* * * From the Esdaile collection.

30 - - -

83 AN INTERIOR, WITH TWO WOMEN SEATED BEFORE A CRADLE

Brilliant engraver's proof, not quite finished

1

Eason.

* * * From the Esdaile collection.

4 - 10 - -

84 ANOTHER IMPRESSION OF THE SAME

*Superb proof before all letters and before the title space was
burnished clean. Framed*

1

Bolnaghi.

5 - 5 - -

85 ANOTHER IMPRESSION OF THE SAME

Fine early impression of the print state

1

Brewer.

* * * From the Esdaile collection.

1 - 15 - -

86 TOBIAS AND THE ANGEL

2-2-
Superb proof before all letters, and showing traces of the
grounding on the title space
Healy and
 1

87 THE TRIBUTE MONEY

3--
Very fine proof, with the painter and engraver's names
lightly etched, and before the title space was burnished
clean
 1
Brall

WILLIAM PETHER.

1731-1795.

88 THE STANDARD BEARER

130--
Brilliant proof, with the painter, engraver and publisher's
names lightly etched, and before the title space was
burnished clean. Framed
Logg
 1

89 AN OFFICER OF STATE (the Man with the two-handed sword)

90--
Superb proof before the coat-of-arms, with the names of the
painter, engraver and publisher lightly etched, and before
the title space was burnished clean. Framed
 1 *-do*

* * * From the Esdaile collection.

90 ANOTHER IMPRESSION OF THE ABOVE

5--
In the same rare and choice state
 1 *Gard*

91 PORTRAIT OF REMBRANDT HOLDING A SCROLL

2-15-
Very brilliant proof, with the painter, engraver and pub-
lisher's names in etched letters
 1

92 JEW RABBI

24--
Superb proof before the coat-of-arms, with the painter,
engraver and publisher's names in lightly engraved dotted
letters. Framed
 1
Horne

93 ANOTHER OF THE ABOVE

1-15-
The small plate
Proof before all letters
 1
Alloor

94 A JEWISH RABBI

Very fine impression of the rare early state, before the plate was reduced in size. Framed 1

Daniell

8-10-

95 THE LORD OF THE VINEYARD

Proof, with the painter, engraver and publisher's names in lightly engraved dotted letters 1

Britton

H. T.

* * * From the Lawson collection.

4-10-

96 REMBRANT'S WIFE IN THE CHARACTER OF A JEW BRIDE

Fine early impression of the print state 1

Reader.

2-0-

CHARLES PHILLIPS.

Born 1737.

97 THE PHILOSOPHER

Brilliant proof before the coat-of-arms, with the painter, engraver and publisher's names in lightly engraved dotted letters, and showing traces of grounding on the title space. Framed 1

Colnaghi:

* * * From the Esdaile collection.

4-10-

RICHARD READ.

Circa 1745-1800.

98 THE DUTCH LADY

Proof before the title. Framed 1

Britton

H. T.

3-5-

99 ANOTHER IMPRESSION OF THE ABOVE

Fine early impression of the print state 1

allcock.

B

1-5-

SAMUEL WILLIAM REYNOLDS.

1773-1835.

- 40-7-
100 REMBRANDT'S MILL (the original picture formerly in the Lansdowne collection)

The etching, an engraver's trial proof, with the sky and the other parts left white, the central portion finished 1

- * * From the Walker collection (W. Walker was the grandson of S. W. Reynolds) 1

- 101 ANOTHER IMPRESSION OF THE ABOVE

Very brilliant finished proof, with the painter and engraver's names, etc., in lightly etched letters; presentation impression from S. W. Reynolds to J. T. Smith, Keeper of the Prints in the British Museum. Framed

- * * From the Walker collection. Both the above impressions of "Rembrandt's Mill" are referred to in Alfred Whitman's Catalogue of Mezzotints, by Samuel William Reynolds.

- 102 REMBRANDT'S MARRIAGE

Proof, with the title in open letters 1

- * * From the Walker collection. *bolnaghi.*

- 103 A JEW

The early proof state before all letters, and before the inscription space was burnished clean 1

- * * From the Walker collection. *Daniell.*

B. RICHARDS.

Circa 1766.

- 8-5-
104 MAN IN A LARGE HAT (said to be a portrait of Nicholas Berchem)

Proof before all letters, and before the inscription space was burnished clean 1 *Brewer.*

- * * From the Heseltine collection.

- 2--
105 ANOTHER IMPRESSION OF THE ABOVE

Fine early impression of the print state 1

- * * From the Lawson collection. *Strickland*

WILLIAM SAY.

1768-1834.

106 REMBRANDT'S PEASANT GIRL

Superb proof, with the title in open letters. Framed 1

Solnaghi

JONATHAN SPILSBURY.

Circa 1785.

64-0-0

107 A DUTCH LADY

*Brilliant proof before all letters, and before the title space
was burnished clean. Framed* 1

Margelsson

CHARLES TURNER.

1774-1857.

7-15-0

108 PORTRAIT OF REMBRANDT IN A TURBAN

Superb proof before all letters. Framed 1

Albot

*** From the Theobald collection.

19-.-.

109 NICHOLAS BERCHEM

Fine impression of the state before all letters 1

Daniell

PETER VAN BLEECK.

Died 1764.

19-.-.

110 PORTRAIT OF REMBRANDT

Fine early impression of the print state 1

Reynolds.

JAMES WALKER.

1748-1808.

2-.-.

111 HANNAH INSTRUCTING HER SON SAMUEL.

*Rare proof, with the painter and engraver's names in
lightly etched letters* 1

Horne.

B 2

14-10-

JAMES WARD.

1769-1859.

112 THE CENTURION CORNELIUS

A very fine early impression of the print state. Framed 1

* * * From the Lawson collection.

11- -

THOMAS WATSON.

1743-1781.

Margetson

113 PORTRAIT OF AN OLD MAN IN HAT AND CLOAK

Early impression of the print state 1

1-2-

ANONYMOUS.

Reader

114 A WOMAN AT A WINDOW HOLDING A ROSE

From the original picture in the Leconfield collection at
Petworth

State without any letters 1

* * * From the Walker collection.

Strickland.

1-15-

£2340.11.



Lot 116.

SECOND DAY'S SALE.

Wednesday, June 8th, 1921.

MEZZOTINTS AFTER OLD MASTERS & ARTISTS OF THE XVIIITH CENTURY, BY CELEBRATED ENGRAVERS.

FRAMED.

ISAAC BECKETT.

1653-1715.

LOT

115 KING CHARLES I, after Sir A. Van Dyck

*In the rare early state, with Beckett's name and address as
the publisher*

1

* * * From the Pembroke collection.

Colnaghi

20 - -

ABRAHAM BLOOTELING.

1634-1698.

116 JAMES, DUKE OF MONMOUTH, after Sir P. Lely

Fine impression of the extremely rare life-size plate

1

do

[See ILLUSTRATION.]

160 - -

117 KING CHARLES II, after Sir P. Lely

Fine impression of the extremely rare life-size plate

1

do

PHILIP DAWE.

Circa 1760.

70 - -

118 THE CONNOISSEUR AND TIRED BOY, after Henry Morland

*Brilliant proof, with the painter and engraver's names, and
the name and address of the publisher, in lightly etched
letters*

1

Charles

1 - 15 -

JOHN DIXON.

1740-1780.

- 119 DAVID GARRICK AS RICHARD III, after N. Dance *Samuel*
L. 3-5-. Brilliant proof before the title, and with the painter and
 engraver's names, and publication line in lightly etched
 letters 1

RICHARD EARLOM.

1743-1822.

- 120 PORTRAIT OF JAMES MACARDELL, after the painting by himself *Rimell*
2-5-. Brilliant proof, with the only lettering the publication line,
 which is lightly etched, and before the title space was
 burnished clean 1

- 121 JAMES, DUKE OF RICHMOND, after Sir A. Vandyck *Eason*
6-.-. The early state before the separate plate, with the title, etc. 1

- 122 THE WATER MILL, after M. Hobbema
76-.-. Very fine proof, with the painter and engraver's names, and
 publication lines in etched letters, and before the title
 space was burnished clean 1

* * * From the Walker collection.

- 123 A FRUIT PIECE; and A FLOWER PIECE, after J. Van Huysum *Solnaghe*
38-.-. A pair *Meatyare*
 Brilliant proofs before the title, etc., with the painter and
 engraver's names, and publication line in etched letters,
 and before the motto in the coat-of-arms 2

- 124 A VEGETABLE MARKET, after F. Snyders; A FRUIT MARKET,
 after F. Snyders and Long John; A FISH MARKET, after F.
24-.-. Snyders; and A GAME MARKET, after F. Snyders *Daniell*
 A set of four
 All in fine proof state before the title, with the painter and
 engraver's names, and publication line in etched letters;
 the first two mentioned are before the motto in the coat-
 of-arms 4

JOHN FABER.

1684-1756.

- 125 OLIVER CROMWELL, after Sir P. Lely

The early state before the alteration of the date after the engraver's name 1

Leggatt.

JOHN FINLAYSON.

1730-1776.

8-10

- 126 ELIZABETH, DUCHESS OF ARGYLL, after C. Read

Fine early impression of the print state 1

Sabin. F.

EDWARD FISHER.

1730-1785.

56 0.-

- 127 MISS FARREN IN THE CHARACTER OF HERMIONE, after J. Zoffany

Meatyard.

Brilliant etched letter proof 1 3- - -

- 128 GARRICK BETWEEN TRAGEDY AND COMEDY, after Sir J. Reynolds

The early state before the separate plate, with the inscription, etc. 1 5- - -

Bruton.
H. F.

VALENTINE GREEN.

1739-1813.

- 129 PORTRAIT OF THE ENGRAVER, after L. F. Abbott

Bonaghi.

Fine open-letter proof 1 48- - -

- 130 MRS. MARIA COSWAY, after the painting by herself

Fine early impression, before the alteration of the publication line 1

Daniell.

RICHARD HOUSTON.

1721-1775.

28- - -

- 131 MISS HARRIET POWELL, after C. Read

Brilliant proof, with the painter, engraver and publisher's names in etched letters 1 13- - -

Talbot.

- 132 MISS HARRIET POWELL, after Sir J. Reynolds *Margetson.*
 13-.-. *Proof, with the painter, engraver and publisher's names in*
lightly etched letters. 1

JOHN JONES.

1740-1797.

- 133 SIGNORA GIOVANNA BACCELLI, after T. Gainsborough *Hamilton*
 8-.-. *In the early state, before the alteration in the publication*
line 1

- 134 EDMUND BURKE, after G. Romney
 9-10- *Brilliant impression, but cut into* 1
Meatyard

DAVID LUCAS.

1802-1881.

- 135 THE RAINBOW, SALISBURY, after J. Constable *Agnew.*
 40-.-. *Brilliant impression, in the rare early proof state before all*
letters, before the birds in the sky and the reaper in the
middle distance, very fine 1

JAMES MACARDELL.

1729-1765.

- 136 MARY, DUCHESS OF ANCASTER, after T. Hudson *Talbot.*
 185-.-. *Very fine and brilliant proof before all letters, and before*
the inscription space was burnished clean 1
 [See ILLUSTRATION].

- 137 RACHEL, COUNTESS OF SOUTHAMPTON, after Sir A. Vandyck *Holliday*
 11-10- *Brilliant proof before all letters* 1

- 138 GEORGE, DUKE OF BUCKINGHAM, AND HIS BROTHER, after
 10-10- Sir A. Vandyck *Daniell*
Early impression of the print state 1

- 139 LORD JOHN AND LORD BERNARD STUART, after Sir A. Van-
 19-.-. dyck *Bruton*
Fine impression 1
H.C.



Lot 136.



Lot 144.

- 140 MARGARET WOFFINGTON, after A. Pond 1

Theed.

*** From the Montague Guest Collection.

1-15-

- 141 GIRL HOLDING A CAT, after P. Mercier 1

Margatson.

G. MAILE.

2-5-

- 142 MISS O'NEILL AS JULIET, after G. Dawe 1

Eason.

DAVID MARTIN

1736-1798.

1-15-

- 143 LEWIS FRANCIS ROUBILIAC, after A. Carpentiers 1

Reader.

SAMUEL WILLIAM REYNOLDS.

1773-1835.

1- -

- 144 THE FALCONER (PORTRAIT OF SAMUEL NORTHCOTE, JUN.),
after James Northcote

Very fine engraver's touched proof, before all letters 1

Leggatt.

[See ILLUSTRATION].

90- -

WILLIAM SAY.

1768-1834.

- 145 SPANISH BEGGAR BOYS, after B. E. Murillo

Very fine and brilliant proof before all letters 1

Harvey.

JOHN SMITH.

1652-1742.

21- -

- 146 GODFREY SCHALCKEN, after the painting by himself 1

Arnold.

JOHN RAPHAEL SMITH.

1752-1812.

2-5-

- 147 THE CHILDREN OF EARL GOWER, after G. Romney

Fine early impression of the print state 1

Britton.

90- -

148 GEORGE MORLAND, by and after J. R. Smith
 6-15-. Brilliant impression in the rare etched letter proof state 1 Daniell

149 MRS. MORDAUNT, after Sir J. Reynolds
 10-.-. Proof, with the inscription, etc., in lightly etched letters 1 North

CHARLES TURNER.

1774-1857.

150 PORTRAIT OF JOHN HOPPNER, after the picture by himself
 26-.-. Very fine proof impression, having the title, etc., in lightly engraved open letters 1 Ellis & S

151 ST. FRANCIS OF ASSISI, after Salvator Rosa
 2-5-. Proof before letters 1 Mealy

WILLIAM WARD.

1766-1826.

152 BLIND MAN'S BUFF, after G. Morland ; and
 165-.-. GEORGE KEATING. Daniell

Circa 1788.

CHILDREN PLAYING AT SOLDIERS, after G. Morland
 16-.-. Both exceptionally fine etched letter proofs 2

JAMES WATSON.

1740-1790.

153 CAROLINE, DUCHESS OF MARLBOROUGH, AND HER DAUGHTER,
 LADY C. SPENCER, after Sir J. Reynolds
 15-.-. Fine proof, with the painter and engraver's names in lightly etched letters and before the inscription space was burnished clean 1 Hennen

154 A BALLAD SINGER, after H. Morland ; and
 GIRL HOLDING A LIGHTED CANDLE, WHICH SHE SHADES
 5-10-. WITH HER HAND, after H. Morland
 Both proofs before all letters 2 Ball

THE COLLECTION OF MEZZOTINTS, AFTER
JOSEPH WRIGHT ("WRIGHT OF DERBY,")
1734-1797.

FRAMED (*unless otherwise stated*).

- 155 THE PORTRAIT OF THE ARTIST, by J. Ward, after the picture
by himself 1

Brall.

4 - -

- 156 THE WRIGHT FAMILY, by V. Green

*Brilliant proof, with the names of the painter, engraver and
publishers in lightly etched letters, and before the title
space was burnished clean* 1

Daniell

38 - -

- 157 A PHILOSOPHER SHOWING AN EXPERIMENT ON THE AIR-
PUMP, by V. Green

*Superb impression in the very rare early proof state, with
the painter and engraver's names in etched letters, before
the name of the publisher was added and before the title
space was burnished clean* 1

Launders

23 - -

- 158 THE BLACKSMITH'S SHOP, by R. Earlom

*Brilliant proof, with the painter and engraver's names and
the publication line in etched letters, and before the title
space was burnished clean* 1

1000

H. T.

10 - -

- 159 THE FORGE, by R. Earlom

Brilliant proof before the title 1

Bruton. H. T.

12 - 10

- 160 ANOTHER IMPRESSION OF THE ABOVE

In the same state 1

Eason

9 - -

- 161 DRAWING FROM THE GLADIATOR, by W. Pether

*Very fine proof, with the painter and engraver's names and
the publication line in lightly etched letters, and before
the title space was burnished clean* 1

Ellis & S.

21 - -

162 A LECTURE ON THE ORRERY, by W. Pether

2-.-.

Proof before the motto in the coat-of-arms, and with the names of the painter, engraver and publisher in etched letters. Unframed

1

Digby

* * * From the Arkwright collection.

163 ANOTHER IMPRESSION OF THE ABOVE

6-5-.

In the same state

1

do.

164 THE ALCHEMIST, by W. Pether

21-.-.

Superb proof, with the names of the painter, engraver and publication line in etched letters, and before the title space was burnished clean; impression initialled by the engraver

1

Saunders

165 THE DRAWING ACADEMY, by W. Pether

5-.-.

Fine early impression

1

Digby.

166 THE FARRIER'S SHOP, by W. Pether

10-10-.

Brilliant proof, with the early date of publication, before the title and before the publisher's address

1

Paton.

H.J.

167 THE HERMIT, by W. Pether

1-15-.

Proof before the title, with the painter and engraver's names and publication line in lightly etched letters. Unframed

1

Digby

168 MISS KITTY DRESSING, by T. Watson

5-10-.

Proof before the title. Unframed

1

do.



Lot 169.

Lot 169.

ORIGINAL OIL PAINTING

BY

SIR THOMAS LAWRENCE, P.R.A.

1769-1830,

OF

SAMUEL LYSONS, F.R.S.

The Antiquary; Author of Gloucestershire Antiquities; Antiquities of Woodchester; Reliquiae Britannico-Romanae and other works. Keeper of the Tower of London Records, and Vice-President and Treasurer of the Royal Society, born 1763, died 1819

Between Sir Thomas Lawrence and Samuel Lysons the warmest friendship existed, and it was to Lysons that some of Lawrence's most interesting letters were addressed during his stay in Italy in 1819. In a letter to Farrington, Sir Thomas writes in reference to the announcement of the death of his friend—"Lysons was, I think, my oldest living friend—except Dr. Falkner. It is no small disappointment and sorrow to me that Lysons is not to welcome me on my return."

A fine half-length Portrait, measuring 30 in. by 25 in.

[See ILLUSTRATION].

Exhibited at the British Institution, 1830, and at The National Portrait Exhibition, at South Kensington, 1868

Engraved in mezzotint, by S. W. Reynolds

* * * THREE IMPRESSIONS OF THE MEZZOTINT FOLLOW.

Fleming

£560-.-

THE MEZZOTINT, BY S. W. REYNOLDS, OF THE PAINTING
IN THE PRECEDING LOT.

- 20-.-. 170 Engraver's touched proof, before the oval border 1
* * From the Lysons collection. Bruton. H.
11-10-171. Proof, before the title on the engraved surface (inlaid) 1 Fleming
11-.-. 172 Print impression, with the title, names of the painter and engraver, etc. 1 do.

STIPPLE ENGRAVINGS.

FRAMED.

JOHN HOPPNER.

1758-1810.

- 173 CHARLOTTE VISCOUNTESS ST. ASAPH, by C. Wilkin
6-.-. Open-letter proof, printed in bistre 1 Daniell

GEORGE MORLAND.

1763-1804.

- 174 INDUSTRIOUS COTTAGER, by W. Blake
7-15-.-. Open-letter proof, printed in brown 1 do.
* * From the Walker collection.

SIR JOSHUA REYNOLDS.

1723-1792.

- 175 MRS. SHERIDAN AS ST. CECILIA, by T. Watson
7-.-. Printed in brown 1 Heatyard

GEORGE ROMNEY.

1734-1802.

- 176 LADY HAMILTON AS THE SPINSTER, by T. Cheesman
15-10-.-. Proof before the title 1 Daniell.

MISCELLANEOUS.

UNFRAMED.

- 177 Mrs. Piozzi, by H. Meyer, after J. Jackson ; small mezzotint
 Portraits, after Sir J. Reynolds ; Smithfield Sharpers, or
 Countrymen defrauded, *small circle, coloured* ; Subscription
 Ticket for the Harlot's Progress, after W. Hogarth ; Book-
 plates, etc. 23

1-8

ENGRAVINGS IN MEZZOTINT AND STIPPLE.

FINELY PRINTED IN COLOURS.

FRAMED.

GEORGE MORLAND.

1763-1804.

- | | | | | |
|------------|-----|---|---|---------|
| Richardson | 178 | MILK-MAID AND COW-HERD, by J. R. Smith | 1 | 210 — . |
| Arthur | 179 | THE HORSE-FEEDER, by J. R. Smith | 1 | 90 — . |
| Neville | 180 | THE CORN-BIN, by J. R. Smith | 1 | 32 — . |
| Charlton | 181 | THE THATCHER, by W. Ward | 1 | 42 — . |
| Arthur | 182 | THE WARRENER, by W. Ward | 1 | 90 — . |
| Neville | 183 | THE IDLE LAUNDRESS ; and THE INDUSTRIOUS COTTAGER, by
W. Blake | | 26 — . |
| | | A pair | 2 | |

GIOVANNI BATTISTA CIPRIANI.

1727-1785.

- | | | | | |
|--------|-----|--|---|--------|
| Arthur | 184 | A SACRIFICE TO CUPID ; and THE TRIUMPH OF BEAUTY AND
LOVE, by F. Bartolozzi | | 24 — . |
| | | A pair | 2 | |
| Esom | 185 | PORTRAIT OF A LADY IN A LARGE HAT, by R. Earlom | 1 | 11 — . |

WILLIAM HAMILTON.

1751-1801.

- 186 THE MONTHS. APRIL, by F. Bartolozzi; JUNE, by F. Bartolozzi, *open-letter proof*; JULY, by F. Bartolozzi, *open-letter proof*; and DECEMBER, by F. Bartolozzi, *open-letter proof*,
90-.-. ovals 4

Spencer

- 187 NOON, by P. W. Tomkins, *oval*
72-.-.

1

Bruton

H. T.

RICHARD WESTALL.

1765-1836

- 188 A PEASANT BOY, by T. Gaugain
12-.-.

1

Brall.

SIR JOSHUA REYNOLDS.

1723-1792.

- 189 THE INFANT ACADEMY, by F. Haward
9-.-.

1

Bromhead

JOHN OPIE

1761-1807.

- 190 THE TIRED SOLDIER, by C. Knight
5-10-.

1

Bruton

G. N.

HENRY SINGLETON.

1766-1839.

- 191 LINGO AND COWSLIP, by S. Scott, *tinted*
1-10-.

1

Moore.

ANONYMOUS.

- 192 THE LONDON SCHOOL-MASTER
3-5-.

1

Eason.

ENGRAVINGS IN COLOURS, PRINTED ON SATIN, AND
SEWN ON LINEN.

FRAMED.

- 193 CUPID MAKING HIS ARROWS; and CUPID RIDING ON HIS
QUIVER ON THE SEA 2

Thompson. A pair of small ovals

4-15-

- 194 PORTRAIT OF A LADY SEATED ON A BANK HOLDING A BASKET
OF FLOWERS, after Susanna Jones 1

Strickland. A small oval

5-10-

AQUATINTS IN COLOURS.

FRAMED.

THOMAS ROWLANDSON.

1765-1827.

- 195 VAUXHALL, engraved by R. Pollard, and aquatinted by F.
Jukes 1

Ackerman. Very fine

36-.-

- 196 PORTRAIT OF A LADY IN A LARGE HAT, whole length, seated in
a chair reading 1

Essex.

10-10-

- 197 VIEWS OF PORTSEA, by S. Alken 2

J. Spencer.

6 10-

LINE ENGRAVINGS, HISTORICAL PORTRAITS,
ENGRAVINGS BY OLD MASTERS, ETC.

UNFRAMED.

ANONYMOUS.

- 198 CHARLES I, in hat and cloak, the Thames, with Whitehall and
-6-. Westminster in the background, after Sir A. Vandyck 1

Bruton
H.C.

- 199 "MULL'D SAKE," the full-length portrait, with the verses under
commencing "I walke the Strand and Westminster" 1

5-10-. Published by Compton Holland

do.

Very rare

* * From the Delabiere, Daniell and Huth collections.

- 200 ROBERT DEVEREUX, EARL OF ESSEX, on horseback, in rich suit
3-15-. of armour 1

* * From the Walker and Truman collections.

Longreve

THE MASTER OF THE DIE.

Circa 1532.

- 201 CHRIST'S CHARGE TO PETER (B. 11); THE ASSUMPTION OF THE
-10-. VIRGIN (B. 7), cut at sides; and THE LAST JUDGMENT
(B. 28), by M. Rota, after M. Angelo 3

* * All from the Pembroke collection.

McBaskie

M. DROESHOUT.

Circa 1623.

- 202 WILLIAM SHAKESPEARE 1
18-.-. The portrait from the third folio Shakespeare
The verses underneath have been cut off and rejoined

Edward.

- 203 JAMES, MARQUIS OF HAMILTON
-10-.-

Reader.

S. DE PASSE.

RICHARD SACKVILLE, EARL OF DORSET; and RICHARD BAXTER,
by another engraver 3

A. DÜRER.

1471-1528.

- 204 THE MAN OF SORROWS (B. 3); CHRIST SHOWN TO THE PEOPLE
(B. 10), a copy; and another 3

*** All from the Pembroke collection.

3-5-

R. ELSTRACKE.

Circa 1620.

- 205 RICHARD WHITTINGTON, LORD MAYOR OF LONDON 1
The first state, with the "skull," and Holland's address

5-15-

- 206 IMPRESSIONS OF THE ABOVE 2
*The second state, with the "cat" and "Stent's" address;
and the third state, with "Stent's" address removed*

- 12 -

WILLIAM FAITHORNE.

1616-1691.

- 207 HENRY SOMERSET, FIRST DUKE OF BEAUFORT 1

*** From the Bindley, Durrant and Dent collections.

12 - -

- 208 KING CHARLES I

*The plate used as a frontispiece to "A compleat History of
the Life and Raigue of King Charles from his Cradle to
his Grave," and Sanderson's "Graphic."*

2 10 -

Two impressions, one fine 2

*** From the Theobald collection.

- 209 KING CHARLES I; and QUEEN HENRIETTA MARIA

Both in first state 2

5 - -

*** From the Theobald collection.

- 210 QUEEN HENRIETTA MARIA IN WIDOW'S DRESS, in the manner
of Claude Mellan 1

*** From the Sir Joshua Reynolds and Sir Martin Sykes
collections.

6 - 10

- 211 ANOTHER IMPRESSION OF THE ABOVE 1

*** From the Huth collection.

2 - 10 -

- 19-.-. 212 KING CHARLES II, with ribbon inscribed "Dieu et mon
Droit" above the oval border

The rare first state with the six lines of verse

1 Colnaghi

- 10-10-. 213 SIR THOMAS FAIRFAX, after R. Walker

Very fine impression of the first state

1 do.

- 5-5-. 214 MARY, PRINCESS OF ORANGE

Second state

1 Finberg

- 5-.-. 215 SIR WILLIAM PASTON; and LADY PASTON

2 Margston

- 1-5-.-. 216 CAREW REYNELL

* * * From the Aylesford collection.

1 Reader

- 5-5-.-. 217 MARGARET SMITH, after Sir A. Vandyck

Second state

1 Braun

* * * From the Barnard collection.

W. HOGARTH.

1697-1764.

- 2-15-.-. 218 THE PORTRAIT OF THE ARTIST WITH HIS DOG, *being the early
state of the plate*; THE MARCH OF THE GUARDS TO
FINCHLEY, by Luke Sullivan, *first state*; and STROLLING
ACTRESSES DRESSING IN A BARN, *first state*

Reynolds

- 3-5-.-. 219 A HARLOT'S PROGRESS

Fine impressions, all in the first state

6 do.

W. HOLLAR.

1607-1677.

- 16-.-. 220 SIR FRANCIS BACON (*Parthey* 1355)
Frontispiece to his "Resuscitatio," 1657

1 Mealya

- 10-.-. 221 KING CHARLES II WHEN A BOY (*P.* 1442), after Sir A. Vandyck

Second state

1 Mealya

* * * From the Pembroke collection.

- 222 PHILIP, EARL OF PEMBROKE (*P.* 1481), after Sir A. Vandyck

First state

1 - 12 -

* * * From the Pembroke collection.

- 223 THOMAS WENTWORTH, EARL OF STRAFFORD (*P.* 1508), after Sir A. Vandyck

First state

1 2 - 2 -

* * * From the Pembroke collection.

- 224 LADY ELIZABETH SHIRLEY (*P.* 1503), after Sir A. Vandyck ;
QUEEN HENRIETTA MARIA (*P.* 1537), after Sir A. Vandyck ;
FRANCIS JUNIUS (*P.* 1430), after Sir A. Vandyck ; and
ANOTHER

4 2 - 10 -

* * * From the Pembroke collection.

- 225 INIGO JONES (*P.* 1428), after Sir A. Vandyck ; THE TOWER OF
LONDON (*P.* 908) ; THE FOUR WINDMILLS (*P.* 1215), after
Brueghel ; and TWO OTHERS

5 2 - - -

W. ROGERS.

Born 1545.

- 226 ILLUSTRATIONS TO SIR WILLIAM SEGAR'S "HONOR MILITARY
AND CIVIL," 1602

A complete set of eight

*In the proof state before the tablet in which the name
of the personage was inscribed ; and a set of lettered
impressions*

16

* * * From the Truman collection.

SIR A. VANDYCK.

1599-1641.

- 227 PETER BREUGHEL, *fifth state* ; and DESIDERIUS ERASMUS,
fourth state

2

* * * Both from the Pembroke collection.

W. WOOLLETT.

1735-1785.

228 THE FISHERY, after Richard Wright

1-12-.

Proof on india paper, before the coat-of-arms, and the only lettering being the painter and engraver's names which are lightly etched

1

* * From the Bishop Gott collection.

Broadbent

FRAMED.

JACOBUS HOUBRAKEN.

1698-1780.

229 WILLIAM SHAKESPEARE

10-.-.

Proof before letters

SIR ROBERT STRANGE.

1721-1792.

230 CHARLES I IN HIS ROBES, after Sir A. Vandyck

Cut to the engraved border

4-10-.

1 Colnagk

1 Bruton

DRAWINGS.

FRAMED.

THOMAS ROWLANDSON.

1765-1827.

231 A VIEW OF THE MARKET PLACE, JULIERS, WESTPHALIA

Signed "Rowlandson," 1791

32-.-.

In water-colours, 12½ in. by 21 in., fine

1 Ellis & Co

W. R. CLAYTON.

232 A MOUNTAINOUS LANDSCAPE WITH STREAM AND SCOTCH FIRS

Signed "W. R. Clayton, 1870"

5-10-.

In water-colours, 6 in. by 9 in.

1

Sabin

* * From the Beaconsfield collection.

SIR JOHN TENNIEL.

233 JUBILEE GREETING, NOVEMBER 14TH, 1891

Pen-and-ink drawing for the cartoon, signed J. T., 1891

wardle. $8\frac{1}{2}$ in. by $6\frac{5}{8}$ in.

1 2 2 -

* * * Purchased from the artist.

234 "WHAT WILL HE DO WITH IT" ?

Pen-and-ink drawing for the cartoon, signed "J. T., 1891."

*do.**Exhibited at the Royal Institute of Painters in Water-*
colours, $9\frac{1}{4}$ in. by $7\frac{1}{4}$ in.

2 2 -

1

£ = 3085.18 -

END OF SALE.

*Total of Sale.**£ 5,432 - 9 -*

LOT		£	s.	d.	LOT		£	s.	d.
41	Margetson ...	4	10	0	80	Brall ...	1	5	0
42	F. B. Daniell ...	16	0	0	81	Talbot ...	16	0	0
43	F. B. Daniell ...	10	0	0	82	H. T. Bruton ...	30	0	0
44	H. T. Bruton ...	2	15	0	83	Eason ...	4	10	0
45	Mrs. Brewer ...	2	5	0	84	Colnaghi ...	5	5	0
46	Colnaghi ...	115	0	0	85	Mrs. Brewer ...	1	15	0
47	Anstruther ...	16	10	0	86	Meatyrd ...	2	2	0
48	Reader ...	1	0	0	87	Brall ...	3	0	0
49	Leggatt Bros. ...	420	0	0	88	Leggatt Bros. ...	130	0	0
50	Colnaghi ...	98	0	0	89	Leggatt Bros. ...	90	0	0
51	Ellis & Smith ...	40	0	0	90	Gardon ...	5	0	0
52	Margetson ...	2	5	0	91	Horne ...	2	15	0
53	H. T. Bruton ...	14	0	0	92	Colnaghi ...	24	0	0
54	F. Harvey ...	190	0	0	93	C. E. Moore ...	1	15	0
55	H. T. Bruton ...	100	0	0	94	F. B. Daniell ...	8	10	0
56	Meatyrd ...	2	0	0	95	H. T. Bruton ...	4	10	0
57	Colnaghi ...	24	0	0	96	Reader ...	2	0	0
58	Ferguson ...	15	0	0	97	Colnaghi ...	4	10	0
59	Colnaghi ...	19	0	0	98	H. T. Bruton ...	3	5	0
60	Ferguson ...	7	10	0	99	C. E. Moore ...	1	5	0
61	Brall ...	3	0	0	100	H. T. Bruton ...	40	0	0
62	Ellis & Smith ...	65	0	0	101				
63	F. B. Daniell ...	35	0	0	102	Colnaghi ...	3	0	0
64	Peter ...	8	0	0	103	F. B. Daniell ...	17	10	0
65	Colnaghi ...	50	0	0	104	Breun ...	8	5	0
66	Archer ...	34	0	0	105	Strickland ...	2	0	0
67	H. T. Bruton ...	58	0	0	106	Colnaghi ...	64	0	0
68	Archer ...	36	0	0	107	Margetson ...	7	15	0
69	F. B. Daniell ...	13	0	0	108	Talbot ...	19	0	0
70	Meatyrd ...	10	0	0	109	F. B. Daniell ...	19	0	0
71	Colnaghi ...	82	0	0	110	Dr. Reynolds ...	2	0	0
72	F. B. Daniell ...	49	0	0	111	Horne ...	14	10	0
73	Dr. Reynolds ...	13	0	0	112	Margetson ...	11	0	0
74	Eason ...	6	0	0	113	Reader ...	1	2	0
75	H. T. Bruton ...	52	0	0	114	Strickland ...	1	15	0
76	F. B. Daniell ...	4	0	0	115	Colnaghi ...	20	0	0
77	Colnaghi ...	4	0	0	116	Colnaghi ...	160	0	0
78	Jones ...	0	15	0	117	Colnaghi ...	70	0	0
79	Colnaghi ...	8	0	0	118	C. L. Bruton ...	1	15	0

The H. W. Bruton Collections.

SALE OF THE CHOICE OLD ENGRAVINGS.

PRICES AND BUYERS' NAMES.

LOT		£	s.	d.	LOT		£	s.	d.	
1	A. Davis ...	...	1	18	0	21	F. B. Daniell ...	5	5	0
2	F. B. Daniell ...	...	4	15	0	22	E. C. Bruton ...	8	0	0
3	F. B. Daniell ...	...	5	5	0	23	McCaskie ...	0	8	0
4	Breun ...	...	3	0	0	24	F. B. Daniell ..	2	5	0
5	Leggatt Bros.	...	3	5	0	25	Pyne ...	5	0	0
6	H. T. Bruton ...	...	5	10	0	26	Mrs. Brewer ...	4	5	0
7	E. C. Bruton ...	...	3	15	0	27	Eason ...	4	5	0
8	F. B. Daniell ...	...	3	0	0	28	Elles ...	1	5	0
9	Eason ...	...	0	18	0	29	Nield ...	1	10	0
10	Margetson ...	...	5	0	0	30	E. C. Bruton ...	8	5	0
11	McCaskie ...	...	1	5	0	31	Meatyard ...	0	18	0
12	Rimell ...	...	15	0	0	32	McCaskie ...	1	1	0
13	E. C. Bruton ...	...	3	15	0	33	Eason ...	9	15	0
14	Leggatt Bros.	...	19	0	0	34	Bromhead, Cutts & Co.	20	0	0
15	Margetson ...	...	1	15	0	35	Meatyard ...	2	10	0
16	Eason ...	...	2	0	0	36	McCaskie ...	1	5	0
17	Margetson ...	...	1	8	0	37	Meatyard ...	0	16	0
18	McCaskie ...	...	0	15	0	38	Meatyard ...	0	12	0
19	Parker ...	...	2	5	0	39	Reader ...	0	18	0
20	Brall ...	...	1	10	0	40	McCaskie ...	0	15	0

LOT		£	s.	d.	LOT		£	s.	d.
119	A. H. Samuel	..	3	5 0	158	H. T. Bruton	...	10	0 0
120	Rimell	...	2	5 0	159	G. N. Bruton	...	12	10 0
121	Eason	...	6	0 0	160	Eason	...	7	0 0
122	Colnaghi	...	76	0 0	161	Ellis & Smith	...	21	0 0
123	Meatyard	...	38	0 0	162	Digby	...	2	0 0
124	F. B. Daniell	...	24	0 0	163	Digby	...	6	5 0
125	Leggatt Bros.	...	8	10 0	164	Saunders	...	21	0 0
126	F. Sabin...	...	56	0 0	165	Digby	...	5	0 0
127	Meatyard	...	3	0 0	166	Y. N. Bruton	...	10	10 0
128	C. W. Bruton	...	5	0 0	167	Digby	...	1	15 0
129	Colnaghi	...	48	0 0	168	Digby	...	5	10 0
130	F. B. Daniell	...	28	0 0	169	J. Fleming	...	560	0 0
131	Talbot	...	13	0 0	170	H. T. Bruton	...	20	0 0
132	Margetson	...	13	0 0	171	J. Fleming	...	11	10 0
133	Hamilton	...	8	0 0	172	J. Fleming	...	11	0 0
134	Meatyard	...	9	10 0	173	F. B. Daniell	...	6	0 0
135	Agnew	...	70	0 0	174	F. B. Daniell	...	7	15 0
136	Talbot	...	185	0 0	175	Meatyard	...	7	0 0
137	Holliday	...	11	10 0	176	F. B. Daniell	...	15	10 0
138	F. B. Daniell	...	10	10 0	177	McCaskie	...	1	8 0
139	H. T. Bruton	...	19	0 0	178	Arthurton..	...	210	0 0
140	Miss Theed	...	1	15 0	179	Arthur	...	90	0 0
141	Margetson...	...	2	5 0	180	Neville	...	32	0 0
142	Eason	...	1	15 0	181	Charlton	...	42	0 0
143	Reader	...	1	0 0	182	Arthur	...	90	0 0
144	Leggatt Bros.	...	90	0 0	183	Neville	...	26	0 0
145	F. Harvey...	...	21	0 0	184	Arthur	...	27	0 0
146	Captain Arnold	...	2	5 0	185	Eason	...	11	0 0
147	H. T. Bruton	...	90	0 0	186	W. J. Spencer	...	90	0 0
148	F. B. Daniell	...	6	15 0	187	H. T. Bruton	...	42	0 0
149	North	...	10	0 0	188	Brall	...	12	0 0
150	Ellis & Smith	...	26	0 0	189	Bromhead, Cutts & Co.	9	0 0	
151	Meatyard	...	2	5 0	190	G. N. Bruton	...	5	10 0
152	F. B. Daniell	...	165	0 0	191	C. E. Moore	...	1	10 0
153	Mrs. Gordon-Canning	15	0 0	192	Eason	...	3	5 0	
154	Brall	...	5	10 0	193	Dr. Thompson	...	4	15 0
155	Brall	...	4	0 0	194	Strickland...	...	5	10 0
156	F. B. Daniell	...	38	0 0	195	Ackermann	...	36	0 0
157	Saunders	...	23	0 0	196	Eason	...	10	10 0

LOT		£	s.	d.	LOT		£	s.	d.
197	W. J. Spencer	...	6	10	0	216	Reader	...	1 5 0
198	H. T. Bruton	...	0	6	0	217	Breun	...	5 5 0
199	H. T. Bruton	...	5	10	0	218	Dr. Reynolds	...	2 15 0
200	Congreve	...	3	15	0	219	Dr. Reynolds	...	3 5 0
201	McCaskie	...	0	10	0	220	Meatyard	...	0 16 0
202	F. Edwards	...	18	0	0	221	McCaskie	...	0 10 0
203	Reader	...	0	10	0	222	Breun	...	0 12 0
204	Murray	...	3	5	0	223	H. T. Bruton	...	2 2 0
205	Ellis	...	5	15	0	224	Colnaghi	...	2 10 0
206	Meatyard	...	0	12	0	225	Finberg	...	2 0 0
207	Colnaghi	...	12	0	0	226	Carstairs	...	6 5 0
208	Reader	...	2	10	0	227	Margetson	...	1 10 0
209	Colnaghi	...	5	0	0	228	Broadbent...	...	1 12 0
210	Colnaghi	...	6	10	0	229	Colnaghi	...	10 0 0
211	Finberg	...	2	10	0	230	H. T. Bruton	...	4 10 0
212	Colnaghi	...	19	0	0	231	Ellis & Smith	...	32 0 0
213	Colnaghi	...	10	10	0	232	F. Sabin	...	5 10 0
214	Finberg	...	5	5	0	233	F. Edwards	...	2 2 0
215	Margetson	...	5	0	0	234	F. Edwards	...	3 3 0

Total of Sale ... £5432 9 0



THE BRUTON ENGRAVINGS

50 Glasgow Herald. 7 June, 1921.
FROM OUR CORRESPONDENT

London, Tuesday. — At Sotheby's this afternoon the first 114 lots of choice old engravings in the collection formed by the late Mr H. W. Bruton, Gloucester, showed a total of £2348. An outstanding feature was the series of 69 mezzotints after pictures by Rembrandt. A fine proof in very rare early state, the only lettering lightly etched being "Rembrandt Pinx" and "J. Dixon fecit," of Dixon's "Rembrandt's Frame Maker," fetched £420. This proof made 300 guineas at the Theobald sale of 1910, £250 at the Holland dispersal of 1908. The original picture, a portrait of Herman Doomer, painted in 1640, is in the collection of the late Mr H. O. Havemeyer, New York. Till 1700 or later it belonged to the family of the sitter. Two proofs before the title, with the names of painter, engraver, and particulars of the original picture in lightly etched letters, of Valentine Green's portrait of Rembrandt as a young man, brought £190 and £100. The second of them was in 1920 sold at Mr J. P. Heseltine's for £135. In 1918 the Northwick impression brought £430. The picture, which was in the Louvre from 1795 to 1815, is now in The Hague Gallery. A brilliant impression of W. Pether's "Standard Bearer" brought £130, and a superb proof, "before all letters," of Josiah Boybell's "Anslo and his Wife," bought for £17 in 1905, £115. The Anslo picture is in the Berlin Museum.

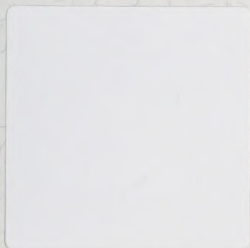
BAKER, LEIGH & SOTHEBY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEBY, WILKINSON & HODGE.

1921.



GETTY RESEARCH INSTITUTE



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